PARANORMAL UNDERGROUND®

Volume 18, Issue 11 November 2025

Black Hills Paranormal Investigations

A Journey Between
PARALLEL REALITIES

Secrets in the Stone
7 Haunted Caves

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about all things

SPIRITUAL & SUPERNATURAL

With ...

Cheryl Knight

Editor-in-Chief Paranormal Underground

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Psychic Intuitive & Paranormal Researcher

Karen Frazier

Author & Energy Healer

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Paul worked for military intelligence from 1979 to 1986 and saw several top-secret UFO photographs, making him very interested in extraterrestrials. He is a journalist for the *Costa Rican Times*, and his articles cover metaphysical topics and paranormal investigative stories. He is also co-owner of Halo Paranormal Investigations.

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Corey is a paranormal enthusiast who has investigated at The Queen Mary, The Queen Anne Hotel, Hotel Alex Johnson, and The Whaley House. He has personally encountered paranormal phenomena, including seeing ghostly apparitions and UFOs and is most interested in trying to solve the mysteries of the paranormal.

His passion for discovery fuels his fascination with the unknown, from haunted history to modern unexplained events. Corey approaches investigation with an open mind and a genuine desire to understand the forces that lie beyond ordinary experience.

CHAD WILSON

Chad is co-creator and publisher of *Paranormal Underground* magazine and co-producer of *Paranormal Underground Radio*. His interest in the paranormal led to the creation of ParanormalUnderground.net, a platform dedicated to exploring unexplained phenomena, investigative research, and personal encounters.

Chad has investigated with East Tennessee Paranormal Research Society and counts Waverly Hills Sanatorium, the Villisca Axe Murder House, Bobby Mackey's Music World, the Queen Mary, Queen Anne Hotel, Hotel Alex Johnson, Brushy Mountain State Penitentiary, and private residences among his investigations. His passion for the field extends to documenting firsthand experiences and sharing them through in-depth articles, interviews, and multimedia projects. He advocates for open-minded inquiry and collaboration within the paranormal community.

paranormalunderground.net

Had a Brush With the Unknown?

If you've had a paranormal encounter and would like to share your story, we'd love to hear from you! Email us at paranormalunderground@live.com and tell us about your experience. Your account could be featured in an upcoming issue of *Paranormal Underground* magazine.

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'THE ADVENTURES OF A SKETCH DIARY'

COLLEEN A. COFFMAN'S FAIRY ENCOUNTERS, SPIRIT CONVERSATIONS & MORE

By Cheryl Knight-Wilson

Colleen Coffman has spent nearly three decades shaping creatures, illusions, and worlds for film and theater — but her most enduring creative partnership has always been with the unseen. A semi-retired special effects artist, longtime paranormal investigator, and the mind behind Colleen's Guerrilla FX, she has built a life at the intersection of imagination and lived experience. Her new book, *The Adventures of a Sketch Diary*, reflects that blend perfectly: part memoir, part field journal, and part portal into the beings she says have walked beside her since childhood.

Coffman's relationship with the supernatural began long before her professional career. She recalls early moments of recognition — dreams that moved her grandfather to tears, slumber-party séances gone sideways, and friendships with entities others dismissed as imaginary. Those experiences became both muse and guide, shaping the monsters she sculpted for haunted attractions, as well as the gentler presences she encountered in barns, forests, and roadside motels while traveling for work.

The heart of her story is the sketch diary itself — a birthday gift she filled with drawings of the beings she met, lost through a burglary, and unexpectedly reunited with six years later under circumstances she describes as nothing short of divine. Those pages, she says, carry decades of encounters ranging from faeries and nature spirits to darker entities that spoke to her as she drew them, offering stories about their origins, intentions, and place in a wider spiritual ecosystem.

Our conversation with Colleen explores the path that led her to publish those experiences, the role creativity plays in how she interprets paranormal phenomena, and why she believes sharing these stories helps others feel less alone in their own unexplained moments. What follows is a candid, thoughtful, and often surprising look at a life lived alongside the extraordinary.

* * * * *

Colleen Coffman is a longtime special effects artist and paranormal researcher, whose decades of unusual experiences inspired *The Adventures of a Sketch Diary*.

Q: Tell us about yourself

Colleen: I'm a semi-retired special effects artist who's spent the last almost 30 years in film and theater. I'm a skilled artist, seamstress, computer nerd, writer, wife, mother, and grandmother. I have an FX studio (Colleen's Guerrilla FX) in my basement and a little podcast called *The Rabbit Hole Club* that explores all things paranormal.

I'm the third member of a paranormal search and research team called Show Me Ghosts West with my sister and brother-in-law. We've been doing paranormal investigations since before it was cool! LOL

Q: You've described yourself as someone who's always been attuned to "all things esoteric." When did you first realize that you could see and sense things others might not?

Colleen: I think I was in grade school when I started telling people other than my mom or dad about my experi-

ences, which is when it occurred to me that not everyone was experiencing the same things. I remember telling my no-nonsense, retired marine grandfather that I had a dream about his mother. He shed a tear, but we never talked about it again.

Or the 5th-grade slumber party where we used the Ouija board and had some crazy paranormal happenings, which intrigued me very much but scared the other girls deeply. I remember having conversations, even friendships, with entities that other people couldn't see. They thought I had imaginary friends, but they weren't imaginary to me.

Q: You've had such a vibrant career in special effects and the arts. How did that creative background shape the way you perceive and portray the supernatural?

Colleen: I've utilized my experiences with the supernatural in almost everything I've done in one way or another. Many of the monsters, fairies, and scary things I've created have drawn upon my experiences with the paranormal, for sure. Obviously my book, *The Adventures of a Sketch Diary*, is pretty saturated with examples.

When I worked at the commercial haunts in Kansas City, I found they were really haunted and I used a lot of that energy and visualizations in the props, makeup, costumes, and sets of the haunt. That was such a cool experience!

Q: You've worked in both film and live performance — both worlds built on illusion. How does your work in those realms differ from your pursuit of genuine supernatural truth?

Colleen: Hmmm ... they're kind of similar if you think about it. On stage or screen, the illusion looks effortless to the audience, but backstage or behind the camera is a whole working world to make that illusion function.

The same goes for all of the things that make our day-to-day lives what they are; there's a whole working world most people are oblivious to that makes it all function.

Q: Tell us about how *The Adventures of a Sketch Diary* came to be.

Colleen: That's a fun story. My mom and dad got me that sketch diary for my birthday. I used it to sketch entities I encountered, and I took it on the road with me when I was traveling so much.

Between 2012 and 2014, my life changed. I got a divorce, moved several times, and my storage unit was burglarized in 2014. It was about that time I noticed my sketch diary was missing. I figured it was either stolen or lost. Then, during the lockdown in 2020, I was house sitting for a friend, sitting in the back yard and watching the fireflies. It made me think of my sketch diary and all the faeries I had drawn there.

***The Adventures of a Sketch Diary* is Colleen's memoir of paranormal encounters and lifelong creative exploration.**

The next day, I got a message from a young man who told me he had my sketch diary and would like to return it, six years later. I went and picked it up, finished it, and Hangar One immediately appeared from nowhere and published it.

Q: How has your family responded over the years to your experiences and the phenomena you've documented?

→

An illustrated "fairy" figure from *The Adventures of a Sketch Diary*, depicting one of the luminous beings Colleen Coffman describes encountering throughout her life. Set within a richly detailed forest landscape, the drawing weaves her symbolic imagery into an atmosphere of quiet, otherworldly presence.

A second illustration from the book portrays an otherworldly figure adorned with keys, crystals, and protective emblems. The artwork reflects the intuitive, visionary encounters that have shaped Colleen's understanding of the unseen.

Colleen: My family has not only been incredibly supportive through my strange life adventures, but play integral parts in many of my own experiences.

Q: The return of your lost sketch diary in 2020 feels almost mystical in itself. How did it feel to be reunited with those pages after so many years?

Colleen: I cried! It was divinely orchestrated, and I felt that at the time just as I know it now.

Q: What inspired you to turn your personal encounters into a published book rather than keeping them as a private journal?

Colleen: Good question! I really feel like I'm not the only one who's encountered some of these anomalies, and I think it's important to communicate and share with others.

My family was and is super supportive of my weirdness, but most people who have supernatural events happen are not as lucky as I have been in that respect. I guess I'm kind of paying it forward.

Q: The barn seems to play a central role in your story — almost as if it's a character itself. What made that location so spiritually active.

Colleen: That's a great question and I wish I knew. It was absolutely central in some ways, and if I were a rich woman, I would buy that property so I could learn more about it. I think it was a combination of people, things, and timing.

Q: Many of your encounters involve faeries and nature spirits. What do you think draws them to certain people or places?

Colleen: Yes. I love those guys. They're so pure. I think many (if not most) of them are attached to a region, although some areas are more energetic than others. For instance, I've met faeries all over the United States — some regions are shy, while others are not. Some regions are ill, like in old oil fields or refineries, and the Fae are also sick.

As for the people they're drawn to, they tend to spend time with those who are good of heart, open of mind, are kind to the Earth and have a willingness to tender a friendship with beings who don't always look pretty.

Q: One of the most intriguing aspects of your book is your interaction with darker entities that asked you to sketch them. What did you learn from those exchanges — or from their "fulfilled promises"?

Colleen: I'm always surprised by what the darker entities share with me. They often talk to me while I'm drawing them, telling me about their existence, their physiology, where they come from, why they're here, and other various and random things. I've learned to follow my gut. I've also learned that not everything ugly is bad, and not everything pretty is good.

Q: You portray beings ranging from angels to trolls with remarkable empathy. Do you see them all as part of the same greater spiritual ecosystem?

Colleen: Absolutely! Every, single one is a cog in a great, working machine.

Q: Your sketches are so vivid and personal. When you draw, do the entities guide your hand?

Colleen: Not necessarily guiding my hand, but talking to me and giving me guidance. For example, there was one of the dark entities who had wings and he kept telling me proudly that he had two sets of hands, one set on his arms and one set on his wings. He made sure I put them in. LOL

Q: You mention encounters with major angelic figures, such as Uriel and Raphael. Were any of those moments life-changing or revelatory for you?

Colleen: Yes. Samael came to me the morning my mother died. He told me who he was but not exactly why he was there. I know now he was the guy who helped her cross over. I also learned that he isn't a demon at all, like some people think he is. He's an angel of death, so he said.

Q: The book explores humanity's impact on nature through a supernatural lens. What message do you hope readers take away about our connection to the natural world?

Colleen: Connect! We all need each other. Teamwork makes the dream work. Communicate. It's vital, with each other and the world around us. Respect. It's imperative to learn and grow.

Q: How has documenting these experiences changed your spiritual outlook — or your understanding of what "reality" is?

Colleen: It's given me more confidence to explore deeply and love completely.

Q: If you could take readers to one place from the book — to truly *feel* the magic you've described — where would it be, and why?

Colleen's illustration above depicts beings that move between worlds, capturing their ethereal energy as they slip through unseen layers of reality.

Colleen: That would probably be either Nelson Ledges or the barn. The barn because it was saturated with the magic, so much in fact that I watched countless people who don't typically see or hear paranormal phenomenon really experience that realm. Nelson Ledges is kind of the same way.

Q: Any upcoming plans you'd like to share?

Colleen: I'm working on a couple of things right now. I lost my dad back in June, and he had quite an NDE before he passed, as well as other strangeness that I actually got on audio. So, I'm compiling that stuff for release in a few months, AND I have another sketch diary in the works.

I've also done a couple of impromptu paranormal investigations lately that turned out some crazy stuff. You can see one of those now on my website or YouTube channel.

* * * * *

For more information about Colleen Coffman and her work, visit her personal and podcast websites, TikTok, YouTube, and book and podcast Facebook pages. ◆

Black Hills Paranormal Investigations

Mo Miller on the Cases That Shaped BHPI's Approach

By Cheryl Knight-Wilson

For nearly 20 years, Black Hills Paranormal Investigations (BHPI) has been a steady resource for people in the region who need help making sense of unusual activity in their homes or businesses. Founded in 2007, the team set out to bring structure, clarity, and a level-headed approach to a field that is often shaped by speculation.

The team's focus has always been simple: Serve the Black Hills community with professionalism, careful methodology, and a willingness to look for practical explanations before anything else.

At the center of the team is Maurice "Mo" Miller, BHPI's lead investigator and a veteran of the field since before paranormal reality TV took off. His early fascination with the unexplained, shaped by his mother and grandmother, grew into a lifelong curiosity that blends artistic intuition with disciplined research. When the Black Hills lacked a dedicated investigative group, Mo and a small circle of like-minded peers set out to fill the gap, determined to approach the work with humility, critical thinking, and a healthy dose of skepticism.

Over the years, BHPI has handled cases that run the full spectrum of the paranormal. Some are puzzling, some unsettling, and some deeply personal — the kind that linger long after the investigation ends. What stands out in Mo's approach is his insistence on exploring every mundane possibility before considering a supernatural one. Yet he has also witnessed moments that defy straightforward interpretation: shadow figures caught on camera, "empty" rooms erupting with activity, and clients whose emotional well-being depended on restoring a sense of safety in their own homes.

We recently talked with Mo about BHPI and the philosophy that guides every investigation. From the tools they rely on to the cases that challenged their thinking, Mo shares what it means to seek the truth in a field shaped equally by mystery, history, and human experience.

* * * * *

BHPI investigates using critical thinking and structured methodology, ruling out practical causes before considering anything paranormal. (Photo by Rodney Harlan)

BHPI handles a wide range of cases, from private homes and local businesses to historic sites. Their work ranges from puzzling disturbances to sensitive cases where clients need answers and reassurance. (Photo by Rodney Harlan)

Q: BHPI has been around since 2007 — what first inspired the team's formation?

Mo: The Black Hills didn't have a team back then. We had heard stories of hauntings and the like, and we wanted to find out what it was all about. Was all the hype on TV true? So, we got a group of like-minded people together.

BHPI has captured shadow figures, EVPs & other unexplained activity.

Q: Tell us about your team members.

Mo: Anyone who becomes a member of BHPI must pass a thorough interview process and then successfully pass a mandatory probationary period. A BHPI investigator must demonstrate their knowledge of proper investigatory procedures.

At one time, we had 11 people on the team. We now have five. It is much easier to manage. Back when we had 11, we had to decide who was going on certain investigations and who was not.

LeAnn Harlan is an investigator and has been with the team going on eight years. Casey Hibbert is our tech guy; he figures out all the electronic gizmos and has been on the team for three years. He is also sensitive to energies. Nan Hibbert is our case manager and has been on the team for three years. Zech Flora, our newest member, is an investigator and has been with the team less than a year.

I am the lead investigator and have been with the team since 2008. I was with another team prior to that ... friendly rivals was what we were, and we all knew each other. My previous team leader committed suicide in 2007, leaving the team floundering. At that time, I was asked to come over to BHPI. I liked how BHPI investigated and what they stood for. The rest is history.

→

Outside the historic Adams House in Deadwood, the team takes a playful break, tossing autumn leaves in front of one of the region's most storied and reportedly haunted homes. (Photo by Deadwood History Inc.)

Q: Can you walk us through some cases that pushed your team to dig deeper and shaped the way you approach investigations today?

Mo: We try to leave no stone unturned. We learned that by investigating a home that had every type of paranormal activity occurring — it was affecting the wife, and if we didn't do something, she going to be a basket case. Our first order of business was to track down what was causing the activity and what we could do about it. We learned that the house had a not-so-savory spirit hanging around who did not like women. We had the lady proclaim in her own voice that this was her house and "they" were not allowed in it. That worked, so we let it be.

Another investigation that comes to mind was at a business in Lead, South Dakota. We were doing our due diligence debunking and whatnot, when we heard and felt a presence in the back room. We were upstairs, and this room was in the back corner. The room was empty, except for our equipment, including a ParaScope, a Dead Bell, and a paranormal music box. Whatever was in the room was setting off our equipment.

We proceeded to put our heads together and perform a "clearing" that we usually don't do. That apparently did the trick because after that the room was just "an empty room."

Q: Your team emphasizes "critical thinking and skepticism" as guiding principles. Can you share a case where that mindset changed how you interpreted evidence?

Mo: We at BHPI use critical thinking and skepticism but with an open mind, but not so open minded that our brains fall out. We have done clearings, but they are few and far between.

Just a few weeks ago, we had to do a clearing at a home we have been in before. We were using a spirit

box at the time, but something was not right with the evidence we were gathering. It was as if someone or something that wasn't a normal part of this residence was answering all of our questions with a sassy demeanor. When we were done investigating, we performed a clearing and that did the trick. We had no more sassy demeanors come through.

Q: What equipment do you usually take with you on an investigation, and are there any tools you find overrated or underrated?

Mo: We bring everything but the kitchen sink to an investigation. We use audio recorders, SLS cameras, FLIR cameras, Flux 2 devices, ParaScopes, REM-Pods, digital dowsing rods, Mel Meters, K-II Meter, cat balls that light up, a Dead Bells, paranormal music box, the list goes on. We haven't found anything to not be useful.

BHPI's guiding principles — critical thinking, common sense, and steady skepticism — shape how every investigation unfolds.

Q: Can you tell us about some cases that stand out to you as particularly exciting and/or challenging?

Mo: The case where we captured a shadow figure on camera was particularly weird. The shadow figure was actually a person showing as a shadow figure. This person was very angry and did not know he was dead — he died about 130 years ago. It took a lot to get him squared away and sent to where he was supposed to go.

Another case in mind is the Adams House in Deadwood, South Dakota. We work with Deadwood History Inc. every October at the Adams House and take people on paranormal investigations. After one such investigation, two ladies were out front taking a selfie. Behind them on the second-story porch you can see a man and a little one. There is no access to that area nowadays. We tried for what seemed like hours to recreate that and could not.

Q: What is some of the best evidence you've captured to date?

Mo: Probably the shadow figure and some EVPs from various places that are clear as a bell.

Mo stands behind a display of the team's equipment, showing how tools such as cameras, meters, and recorders support their evidence-based approach to paranormal research.

Q: The Black Hills region has a rich history and many reportedly haunted locations. Are there certain sites that have become especially memorable for BHPI?

Mo: As mentioned, the Adams House in Deadwood. The Stampmill in Lead. The Homestake Opera House in Lead. Plus, numerous residences that I cannot say where they are due to client confidentiality.

Q: How do you ensure your evidence review

BHPI investigators work collaboratively on every case, relying on trust and shared expertise to guide their process. (Photo by Rodney Harlan)

process stays objective — especially when you encounter something you can't easily explain?

Mo: We don't claim that the evidence we catch is definitely paranormal. If we can't explain something that we catch, we still present it to the client to see if it is something that they recognize.

Q: What common misconceptions about the paranormal field do you encounter most often?

Mo: Oftentimes when clients or prospective clients are experiencing activity, there is a tendency to quickly label it as demonic or evil. While we acknowledge that negative energy is very real, not everything is evil or demonic.

Q: Whose work in the paranormal field do you respect the most and why?

Mo: Harry Price and Hans Holzer; those were the forefathers. TAPS if you are looking for modern groups.

Q: What words of wisdom would you offer beginner paranormal investigators?

Mo: The truth is out there somewhere. Be discerning; not everything that goes bump in the night is a ghost or demon. Only go where you are invited/allowed. No good comes of going to places that you are not allowed access.

Q: Any upcoming investigations or projects you'd like to share with our readers?

Mo: We will be investigating what used to be a hospital in Hot Springs, South Dakota. We will also be investigating a business in Deadwood.

Two decades of fieldwork have taught BHPI that every case deserves the same careful, measured approach.

Q: For those who suspect something strange is happening in their home but are unsure whether to reach out, what would you say to them?

Mo: It doesn't hurt to reach out to a reputable team; they are out there. Just make sure you vet the teams. You don't want people that are in it for the wrong reasons to be banging on your door.

Q: What else should our readers know about you and your team?

Mo: Since our founding, we have grown into a professional and trusted team of paranormal researchers. In the beginning, we set out believing that to be taken as a serious paranormal investigations team, it was imperative we set high standards for ourselves and our practices.

Our guiding principles — critical thinking, common sense, continuing education, and a healthy dose of skepticism — have served our clients and us well. Our investigations are free of charge.

* * * * *

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How a Lifelong Seeker Found Her Way Into the Paranormal

Plus, a Look at the Paranormal vs. the Metaphysical

By Deirdre Bortz, Soul Searchers Paranormal Investigators

It took me many decades to come to this realization, and it didn't really occur to me until I decided on the topic for this article: comparing the metaphysical and the paranormal.

I believe it is important to let you know up front that I have always lived in the world of the paranormal. What I mean by this is that as far back as I can remember, I have always had an interest in the unknown. I had experiences as a young child. I have always somehow known that there is more than what I was taught in traditional settings. I was a middle-class, Caucasian child who attended public school and had a liberal upbringing. In fact, there is actually so much more baggage to my upbringing that influences my thinking, but that conversation will be teased out in my other writings.

For now, I want to set a simple picture of my life growing up. It is important to tell you that I was born in the mid-1960s, a time of turmoil and revolution. So, let's begin.

Fate Magazine

When I was around the age of 8, I saw an ad for *FATE Magazine*. It was like magic for me to see that other people were actually experiencing and writing about taboo topics such as UFOs, ghosts, and cryptids, to name a few. These were not things I could talk about with my friends. So, I used my allowance money to buy a subscription to the magazine. This is where I learned about all things metaphysical and paranormal.

I decided around this time that I would grow up and become a parapsychologist at Duke University. But my life was tainted with the abuse and neglect that comes from being raised by abusive alcoholics. It was an advantage that my mother was a Ph.D. and, therefore, I grew up in an intellectual setting. However, the abuse and neglect would take their toll, and I did not go down the path I had set for myself.

Through the years, I tried to satisfy my desire to explore all of the things I still loved in the world of the paranormal. However, the only way that I could come close to accessing this world was through the world of the metaphysical. I loved going into metaphysical shops and feeling like I belonged. Also, the metaphysical was accessible. There were actually stores that I could walk into and buy crystals and books that touched on what I couldn't quite verbalize at the time. Even though these places existed, I still felt that I would be labeled as a "weirdo" if my friends or family knew where I was going.

Many years passed, and life got busy. I got married at the age of 20, had two children, divorced, and raised two girls alone. I still read as many books as I could to satisfy my curiosity. I even began learning about physics as I discovered it made many things make sense to me.

In my late-30s, I remarried, became an elementary school teacher, and was finally in a space where I could really dedicate time to my passion. I found a school online called the Institute of Metaphysical Humanistic Sciences. I enrolled and, over the next few years, completed their Ph.D. program. On March 16, 2015, I earned my Ph.D. in Metaphysical Humanistic Science, specializing in Metaphysical Science Summa Cum Laude. The only problem was, even though the school was accredited, how would I put this on my resume when I applied for teaching jobs? I didn't. I kept this a big secret until as recently as last year.

A childhood curiosity becomes a lifelong pursuit for answers.

After finishing with the program, I began a side business with the intention of building a community where people like me could come and discuss and learn about the metaphysical. Buddy and I were members of a yoga club, and the owners let me use their studio on Sundays to hold my talks. I had PowerPoint slides that were written and designed with so much thought and intention; it all meant so much to me. Unfortunately, after about two months of minimal attendance, I gave up.

At this point, we were living in the White Mountains of Arizona. It is an absolutely beautiful place to visit, but I do not advise living there full time. There isn't much to do unless you are retired and can spend every day hiking in the beautiful mountains. Unfortunately, we could not afford to retire. After two years, we moved to North Carolina, about five minutes from the beach. It was another absolutely beautiful place to live ... until we experienced a few very destructive hurricanes. This sent us back to Arizona, this time to Tucson. Life finally took a turn for the better, and I found my tribe.

Becoming an Investigator

Now in my 60s, I have come a long way. For the past few years, I have been a paranormal investigator. I am even a certified paranormal investigator. It began

when my husband met a group of people at his school who were paranormal investigators. This group of people would go on guided paranormal tours where you could bring equipment, such as K-II Meters and voice recorders, to capture EVPs and learn the history of the location. I cannot begin to tell you how excited I was to become a part of this group.

Just like with any new hobby, I had to run out and purchase all of the latest and greatest equipment. We had a solid group of six to eight of us who would book private investigations at locations such as Old Tucson, where many cowboy movies were filmed with John Wayne; Tombstone, the famous location of the O.K. Corral; the haunted mines in Bisbee, Arizona, and the many haunted sections of Flagstaff, Arizona. I absolutely loved these investigations. I learned so much about our equipment, about what to look for, and most importantly, how to conduct an investigation.

But, after a while, it occurred to me that we were just revisiting places and spirits that were being investigated over and over again. It made me wonder how that changed the dynamics of how spirits responded, what people might be opening that should be kept closed, or if opened, then closed properly. I am talking about people using Ouija boards or conducting séances without properly, or if at all, closing the session.

It was then that I decided to become a paranormal investigator for residential clients. I now own Soul Searchers Paranormal Investigators. It is me, my husband Buddy, and two women we met when we were members of the Tucson Paranormal Society. As a member, I wrote articles for their magazine and partnered Soul Searchers with them. At the time, they handed over a couple of clients who wanted their homes or businesses investigated. It was magical.

Unfortunately, that partnership dissolved, but Soul Searchers Paranormal Investigators is still going. In looking for another group to partner with, I found *Paranormal Underground* and am honored to be writing this article for this magazine. It took me a bit to decide what I wanted to write about, and it was during this brainstorming process that I came to a realization, and here it is.

What is the difference between the metaphysical and the paranormal? Is there a difference? These are the questions that led me to realize that I spent most of my life trying to access the paranormal through the more acceptable

hobby of "dabbling in the metaphysical." People still think you are strange, but talking about communicating with spirits, that's where and when you lose friends! I recently had a colleague tell me that she was "creeped out" at the thought of my answering questions with a pendulum.

The Paranormal vs. the Metaphysical

So, what is the difference? I will begin by giving the Merriam-Webster definitions for each. According to this source, the first-known use of the word *metaphysical* was in the 15th century, and in 1887, it was defined as "a work that deals with such metaphysical questions as the very nature of knowledge." Personally, this doesn't help me to understand the meaning of the word.

They define paranormal as "not scientifically explainable; supernatural." Again, not helpful, but on this one, I can tell you that I highly disagree that the paranormal cannot be "scientifically explainable." There are paranormal researchers who, for a living, scientifically explain how a paranormal event occurred. We have the technology now to determine if something occurred naturally or unnaturally. In plain terms, was the event paranormal or was it a hoax?

So, how do I compare the two? For me, the metaphysical is about learning how to *discuss* the unknown, the unexplainable. We can talk about the practitioners and their tools. I have found that the deeper I dive into the metaphysical, the more I find that it lies at the feet of Paganism. Possibly, it is a path for Pagans to explore their roots, history, practices, and community. I am not officially a Pagan. I don't know if I need to be registered in a Pagan community to call myself a Pagan, but by many of my practices, I would say that I am Pagan, and I love exploring this ancient culture.

"Paranormal" is an umbrella term, much like the word "metaphysical." Paranormal is the *physical* exploration and explanation of the unknown. It is the action of finding answers through a methodology of using tools, knowledge, and experience to determine the validity of an event. In the metaphysical world, we are exploring through conversation, thought, and historical research about the "unknown." As a paranormal investigator, I have come to hate the words "ghost hunter." To me, the word "hunter" implies harm.

I have come to know that spirits are people who have left the world that we understand with our five senses. I now know that you can communicate with the "dead." Again, as I mentioned earlier, we have the tools and technology that can verify and prove the existence of UFOs (now commonly referred to as unidentified aerial phenomenon — UAPs), ghosts, and cryptids.

Discussing the metaphysical and/or the paranormal is like talking politics. You can only talk to people who are well-educated on the topic and open-minded. You can only have these conversations with your fellow "weirdos." Even today, I fight the "skepticism" during a paranormal investigation. I have studied pareidolia, which is a phenomenon involving seeing patterns, especially faces, in windows, glass, and wood. Our brains are pattern-seeking organs. As soon as we perceive what may look like eyes, our brains fill in the rest of the most likely pattern of a face. When we look at clouds and see elephants, puppies, people, this is pareidolia.

The same phenomenon exists with audio; audio pareidolia is when our brain interprets random sounds as a familiar sound or voice. Most recently, I learned about dermatillomania. People can have physical responses in the form of scratches from stressful situations and/or chronic anxiety.

As an investigator, knowing these things can be a bummer. On investigations, I now spend more time ruling out what my client perceives as paranormal. I do have audio of unexplained events and sounds, but I do not have access to high-dollar technology that can help me determine if my audio is explainable or not.

I love both the metaphysical and the paranormal. I am fortunate that I was able to access the paranormal through the world of the metaphysical through magazines, stores, and people. Lately, I have been going back to reading and listening to content creators on the topic of the metaphysical. I find myself being pulled back to that world to help me make sense of my paranormal experiences.◆

SECRETS IN THE STONE

7 Caves With Haunted Reputations

By Paul Dale Roberts, Halo Paranormal Investigations

Caves carry stories the way stone carries time — layered, echoing, and never quite silent. Across the world, people step into the dark expecting geology and emerge convinced they brushed against something far stranger.

Here are seven caves where history, legend, and reported hauntings collide.

1. Grand Canyon Caverns & Kincaid's Cave

The Cave Hotel at the Grand Canyon Caverns in Arizona has long been associated with ghost stories. Visitors report apparitions of Native American spirits and sightings of former manager Gary Ringsby, who is said to peer into rooms before vanishing. Guests also describe shadow figures and distant chanting in the dark.

Another legend tied to the Grand Canyon involves Kincaid's Cave, a site often mentioned in fringe lore. The story claims explorer G. E. Kincaid discovered a cavern filled with Egyptian-style artifacts, hieroglyphics and even alleged giant bones — all supposedly seized and hidden by the Smithsonian. No historical evidence supports these claims, and the location described in the 1909 *Arizona Gazette* article remains unverified.

Airspace restrictions in portions of the Grand Canyon do exist, but are tied to conservation and safety zones, not to archaeological secrecy. Still, the legend persists, and many believe the cave is off-limits due to government suppression.

2. Hang Son Doong Cave

Vietnam's Hang Son Doong cave, discovered in 1991 and opened for public exploration in 2009, is the largest known cave in the world. Its stalagmites reach up to 260 feet, and the enormous chamber is often described as large enough to house a New York City block or allow a Boeing 747 to fly through.

Behind a feature called the Great Wall of Vietnam, explorers have found unusually large cave pearls — some nearly the size of baseballs. More than 200 plant species thrive within its collapsed cavern openings, creating an internal jungle. An underground river supports species of fish adapted to darkness.

Visitors to Hang Son Doong cave often report strange whispers, drifting shadows, and an unmistakable feeling that something unseen is moving just beyond the light.

Visitors have reported eerie moans, whispered voices, and a sense of being watched. One tourist even claimed he saw the ghost of a Psittacosaurus, a small dinosaur.

3. The Hellfire Caves

Located in West Wycombe, England, the Hellfire Caves stretch a quarter-mile underground and were excavated in the mid-1700s. They became infamous as the meeting place of the Hellfire Club, whose members were

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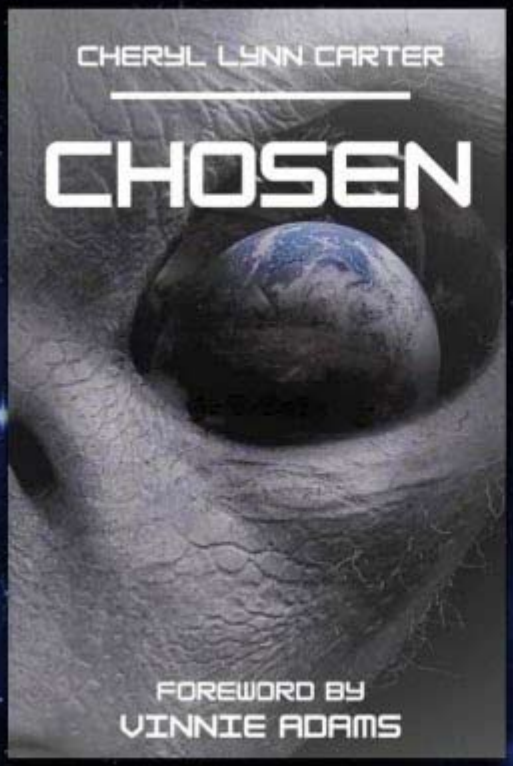

ARIEL SCHOOL

FALCON LAKE

PASCAGOULA

RENDLESHAM FOREST

MARIO WOODS

Visitors to the Hellfire Caves have described shadowy figures, chilling whispers, and an oppressive presence that seems to follow them through the tunnels.

rumored to conduct secret rituals and satirical "mock ceremonies."

Numerous visitors have reported disturbing paranormal encounters: shadowy figures, phantom whispers, and sudden drops in mood or energy. Some claim they were followed home by oppressive entities. The most sensational stories involve seeing nude spectral figures reenacting alleged ritual acts.

The caves' dark history contributes heavily to their unsettling reputation.

4. The Moaning Cavern

Moaning Cavern in California's Gold Country has an acoustic signature that inspired its name — the natural echo can sound like distant moans drifting from deep inside the earth. Gold miners expanded the cave in the 1840s, but Native American oral traditions long preceded them. Miwok stories describe a rock monster named Yayali, blamed for the mournful sounds that frightened children away from the entrance.

The site is also a significant archaeological location where human remains dating back roughly 12,000 years have been found beneath mineral deposits. Bones of a saber-toothed cat were also discovered.

Visitors have reported full-body apparitions, phantom touches, and intense unease. One visitor even claimed he saw the ghost of a saber-toothed cat sitting on a ledge; the cat vanished in front of him.

I actually have visited this cave, as it's less than two hours from my home. I had the chance to rappel 175 feet straight down into it, and during that descent, one of the buckles on my rappelling rope suddenly unsnapped. When I looked down, all I saw were jagged rocks waiting below. If I had fallen, I wouldn't have survived. I was terrified, and when I finally reached the bottom, I felt nothing but pure relief. Would I ever do it again? Absolutely not.

5. Bell Witch Cave

Located in Adams, Tennessee, the Bell Witch Cave is tied to one of America's most famous hauntings. In the early 1800s, the Bell family reported violent poltergeist activity involving an entity later called the Bell Witch. The cave on the family property became part of the legend when people claimed the spirit lived or traveled through its interior.

Tourists today report knocks, whispers, and sudden temperature changes. One visitor claimed the face of the Bell Witch appeared before him, smiled, and vanished.

6. Chislehurst Caves

The Chislehurst Caves, near London, are a 22-mile network of man-made tunnels once used for chalk mining. During World War II, they sheltered thousands of civilians from air raids. Many visitors say the tunnels still echo with those memories.

Reports include shadowy figures, ghostly soldiers running past, and unexplained sounds resembling distant warning sirens. Paranormal investigators often describe strong residual energy throughout the maze-like passages.

7. The Cave of the Sibyl

In Cumae, Italy, lies the Cave of the Sibyl — a site tied to the ancient prophetess of Greco-Roman mythology. The atmospheric stone corridor, traditionally associated with the Cumaean Sibyl, has an eerie stillness that draws tourists from around the world.

Visitors report strange sensations, sudden drafts and fleeting apparitions. Some say they have seen a Lady in Red outside the cave. One tourist reported being struck by a brief beam of light that caused his entire body to tingle before fading without explanation. ◆

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'Alien Autopsy'
History's Greatest Hoax?

By Maxim W. Furek

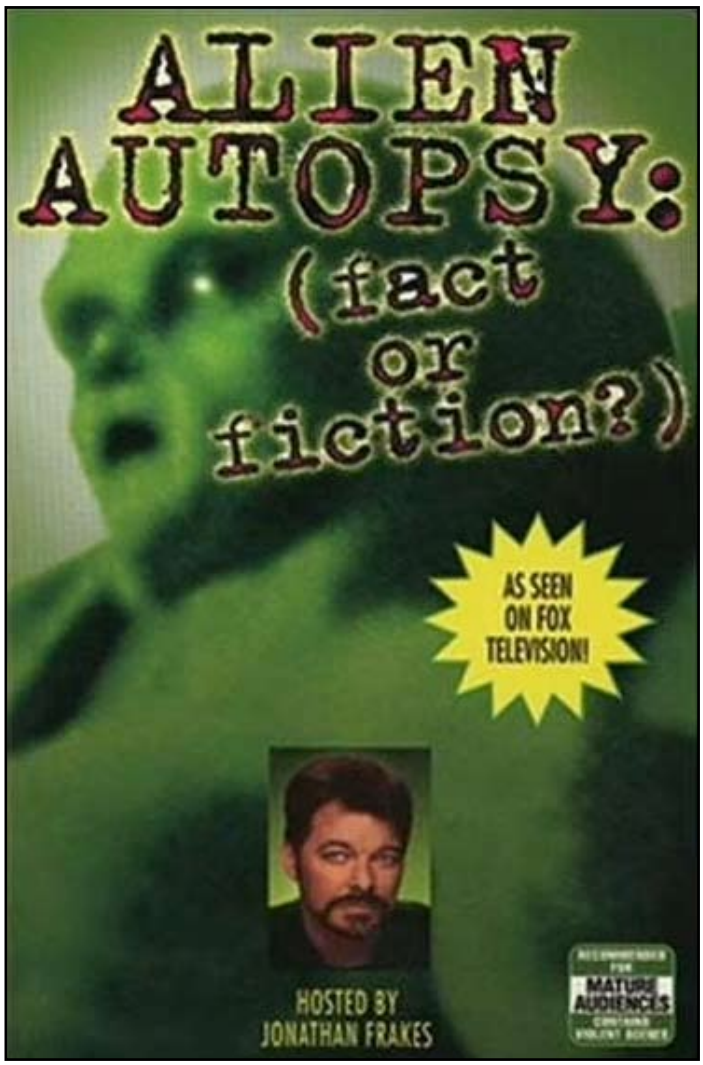
One of history's most provocative events was the airing of *Alien Autopsy: Fact or Fiction*, on August 28, 1995. The documentary was an example of extraordinary conjecture and fascination, of science and conspiracy. Did the program represent proof of alien life and government cover-up, or something else, entirely incomprehensible?

Along with Kenneth Arnold's "shimmering disks" and the Roswell crash, *Alien Autopsy* took its place as one of ufology's' most recognized events. From the beginning, it looked authentic. The grainy 17-minute black-and-white film depicted three military pathologists, in full-body hazmat suits, examining and dissecting a humanoid-looking extraterrestrial. Viewers are told that the pale and potbellied corpse had died in a flying saucer crash near Roswell, New Mexico.

Jonathan Frakes, known for his role as Commander William Riker in *Star Trek: The Next Generation*, hosted *Alien Autopsy*. The program became a riveting hallmark of popular culture, loved, despised, but not ignored. *Time Magazine* declared on the emerging internet that the medical autopsy film sparked a debate "with an intensity not lavished on any home movie since the Zapruder film."

Writing for *LiveScience*, Mindy Weisberger described the grotesque procedure: "In the autopsy footage, a lifeless humanoid figure lies on a table; a gaping wound can be seen on its right leg. It has a rounded trunk and belly, bulbous, dark eyes, and a hairless head that's much larger than the average human skull. Figures clad head-to-toe in white protective suits circle the 'corpse' and perform a methodical dissection."

The response to *Alien Autopsy* generated so much excitement that Fox aired it two more times that year, attracting 11.7 million viewers to a single screening. London-based producers Ray Santilli and Gary Shoefield



The official *Alien Autopsy* DVD cover, featuring footage that ignited worldwide debate over whether viewers were seeing a genuine extraterrestrial autopsy or an elaborate hoax.

later included additional footage of the alleged alien, continuing the narrative that in 1947 the U.S. recovered an extraterrestrial spacecraft in New Mexico.

The Film Was Faked

A decade later, in a shocking exposé, Santilli confessed on *Eamonn Investigates* that the *Alien Autopsy* film was faked. But Santilli forcefully argued that the film was based on an actual alien autopsy film.

Santilli claimed that he acquired the autopsy film in 1992 while looking for Elvis Presley archive footage. Santilli explained that, while in the U.S., he had seen the original autopsy film in its entirety but could not secure funding to purchase it. Later, after learning that the film had unfortunately become too damaged to use, he had Shoefield build a set, hired actors, and filmed a staged "restoration" in a small London flat.

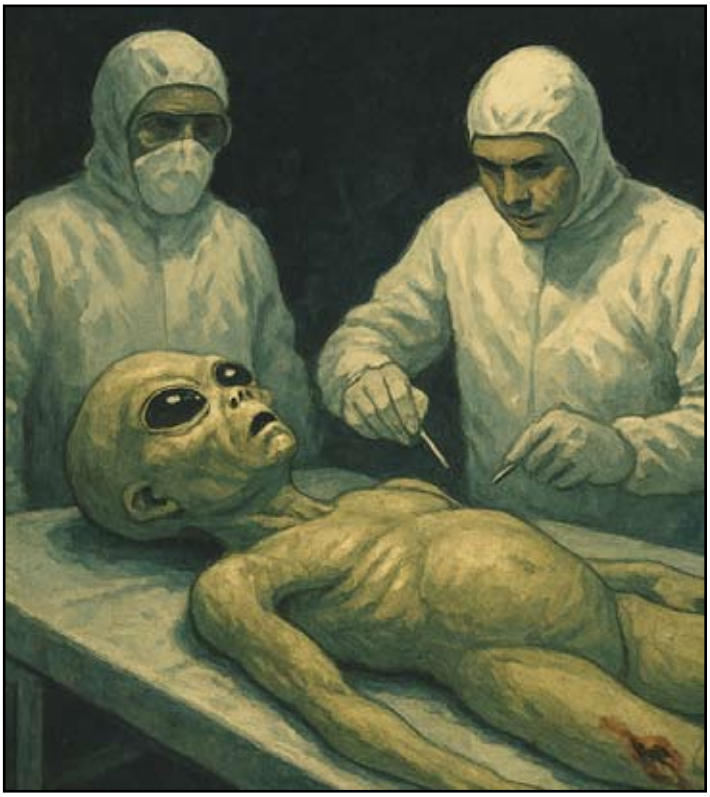
"It's no different than restoring a work of art like the 'Mona Lisa,'" Santilli said, insisting that his "reconstruction" was based on the actual Roswell autopsy he had viewed in the early 1990s, and confirming that it was not a recording of an actual event.

It's been said that "what goes around, comes around," and a similar "reconstruction" surrounded the Minnesota Iceman, a purported missing link discovered by Frank D. Hansen, a carnival promoter. Hansen, although able to convince cryptozoologists Ivan T. Sanderson and Bernard Heuvelmans that his "Siberskoye Creature" was authentic, was accused of fakery. Still, without missing a beat, Hansen claimed that he had to recreate a latex replica of the "original" creature, but his rationale changed numerous times as investigators began to expose his deceit.

Eamonn Investigates aired on April 4, 2006, three days before the premiere of *Alien Autopsy*, a comedy film based loosely on the exploits of Shoefield and Santilli. Both had executive producer credits on the film, and both were (of course) financially compensated.

Worn down by the deception, Manchester, England-based sculptor and special-effects designer John Humphreys admitted that he created the alien in the autopsy footage and played a role in the Fox documentary. Humphreys told journalist Eamonn Holmes that he was hired to make two fake alien corpses. He constructed the alien's realistically bendable joints from lamb bones, chicken entrails, and knuckle joints he purchased from a local butcher. The brains were sheep brains covered in raspberry jam. Humphreys said it took him over three weeks to create the alien. He disposed of the remaining carcass that he "cut up into small pieces and burnt."

Humphreys, who appeared in the autopsy film as the chief pathologist, sported impressive credentials. He was



An AI illustration of the infamous "alien autopsy" scene.

a member of the creative team that won a BAFTA for Digital Effects for the cult TV series *Max Headroom* in 1987 and later worked on *Doctor Who*.

Homeless Derelict

Santilli and Shoefield dealt cards from the bottom of the deck. Santilli said he bought the footage in 1992 from a retired American military cameraman. Citing privacy concerns, Santilli refused to identify him, but, in 2007, taped an interview with the mysterious cameraman. The interview was broadcast on Japanese TV, and, hiding under the guise of anonymity, the man refused to provide his name or reveal his face.

Santilli, who exploited the film at every opportunity, later, admitted that his "cameraman" was a homeless derelict he met on the streets of Los Angeles. *Eamonn Investigates: The Alien Autopsy*, concluded: "For more than ten years now, that piece of film has divided opinion across the world. Some said it's an irrefutable proof of alien life on another planet. Some say it's the greatest hoax of all time. Well, I'll let you in on this secret. It's a fake. But maybe not all of it."

No Smoking Gun

Aleksandra Wrona, in her *Snopes* article, "Fact Check: Was This Video of an Authentic Alien Autopsy?" believed that the film was fraudulent, and wrote: "Given

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that viral videos were actually clips from a film by a producer who admitted that it was a reconstruction, we have rated this claim as 'Miscaptioned.' As of the time of this writing, there was no evidence of the (alien autopsy) footage Santilli allegedly based the reconstruction on."

There wasn't a smoking gun and or any tangible evidence that researchers could hang their hats on. The consensus within the UFO community was that the film was a hoax. Still, after his scheme was uncovered, the filmmaker said he regretted his deception but admitted "it was a joke, a bit of fun," and also a hefty paycheck. Marketed repeatedly, *Alien Autopsy* netted a handsome return — an indication of the public's hunger for anything of the paranormal.

The Kit Green Leaked Documents

Incredibly, there was another bizarre chapter in this never-ending affair. Aerospace billionaire Robert Bigelow obtained a secret document from one of his physicists. Eric Davis had access to the archives of late NASA astronaut Edgar Mitchell and was responsible for leaking the memo.

According to the Davis/Mitchell document, Christopher "Kit" Green, M.D., Ph.D. Fellow, American Academy of Forensic Sciences, and former CIA scientist, was "briefed three different times during and after his tenure at CIA on topics relevant to UFOs and the Roswell Incident Alien Autopsy." The memo read: "After Kit left the CIA, he was called into the Pentagon by a person in uniform. This person showed Kit the alien autopsy photos and reports, etc. The images of the alien cadaver Kit saw were consistent with the cadaver seen in the 1995 Santilli film/video. Kit was asked to professionally evaluate the material provided to him at this particular briefing."

According to the memo, Green offered his expert assessment on the video and submitted a report to the Pentagon in January 2001, stating: "The Alien Autopsy film/video is real, the alien cadaver is real, and the cadaver seen in the film/video is the same as the photos Kit saw at the 1987–1988 Pentagon briefing."

Green is well known for his 20-year tenure as the CIA Senior Division Analyst for neurosciences. Green claimed that he had previously witnessed an actual extraterrestrial autopsy that was identical to the one depicted in Santilli's 1995 video. Green stated that alien forensic tissue and organs are stored at the Walter-Reed Armed Forces Institute for Pathology Medical Museum in Washington, D.C. Responding to the announcement, British entrepreneur Ray Santilli said: "I have lived with this film and the story surrounding it for 30 years. When I first saw the CIA papers with their verification of the Roswell event and Alien Autopsy film, a massive weight was lifted from my shoulders. I believe the technology we enjoy today started in 1947 with the Roswell crash and that the NFT and single film frame being offered is by far one of the most valuable items to even come up in auction."

Seemingly validated, Santilli boasted that *Alien Autopsy* had appeared on every major TV network worldwide and became a major Warner Brothers movie. A Fox TV documentary drew tens of millions of viewers, and the film was referenced on episodes of *Seinfeld* and *The X-Files*, famously concluding that "the truth is out there."

But what truth? Does the film represent an alien autopsy, or was it an elaborately staged, albeit commercial hoax? That nagging question has been addressed by just about everyone connected to the realm of ufology. Several UFO researchers voiced their support for the film's authenticity, including Linda Moulton Howe, Richard Dolan, and Grant Cameron. But special effects wizard Stan Winston claimed in an interview that the footage was deceptive, and British UFO investigator Philip Mantle, who has studied the footage for 14 years, reiterated that it was the "world's largest hoax."

As a socio-cultural phenomenon, *Alien Autopsy* ranks with Orson Welles' 1938 radio drama "The War of the Worlds" and the 1967 Patterson-Gimlin Bigfoot clip. Thirty years later, the film still captures our curiosity about bulb-headed aliens, government secrets, and the murky spaces between truth and gullibility. ◆

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5 MOVIES THAT BROUGHT CRYPTIDS TO THE SILVER SCREEN

By Corey Sharer

Cryptids are mysterious creatures said to exist on the fringes of science. They have long fascinated storytellers and audiences alike. From the depths of swamps to the snowy peaks of the Himalayas, these elusive beings blur the line between myth and reality.

Over the years, filmmakers have brought cryptids to life on screen, transforming folklore into fear, wonder, and even empathy. Here are some of the best movies featuring cryptids that have left their mark on pop culture.

1. The Mothman Prophecies (2002)

Based on the true events surrounding sightings in Point Pleasant, West Virginia, *The Mothman Prophecies* follows journalist John Klein (Richard Gere) as he investigates mysterious occurrences linked to a winged humanoid creature known as the Mothman. Mixing supernatural suspense with psychological unease, the film captures the eerie uncertainty that often surrounds cryptid legends. Its chilling atmosphere and sense of impending doom make it a standout in the genre.

2. The Legend of Boggy Creek (1972)

This cult classic is often credited with popularizing the "docudrama" style of horror. Blending documentary-style narration with dramatized encounters, *The Legend of Boggy Creek* explores the folklore of the Fouke Monster — a Bigfoot-like creature said to roam the swamps of Arkansas. Its grainy, low-budget aesthetic only adds to its authenticity, making viewers feel like they're watching real eyewitness accounts. The film became a surprise hit and helped cement Bigfoot's status as America's favorite cryptid.

3. Exists (2014)

From the director of *The Blair Witch Project*, Eduardo Sánchez, *Exists* brings the found-footage style into the world of cryptids. A group of friends camping in the Texas woods encounters a terrifying Bigfoot that's anything but friendly. The movie delivers high-tension scares and fast-paced action while portraying Bigfoot not as a myth, but as a primal force of nature. It's one of the most intense modern takes on the legend.

4. The Water Horse: Legend of the Deep (2007)

On a more family-friendly note, *The Water Horse* offers a heartfelt retelling of the Loch Ness Monster legend. Set in Scotland during World War II, the film follows a boy who discovers an egg that hatches into a mythical creature. Rather than focusing on fear, the movie emphasizes wonder, friendship, and the magic of belief. It's a beautifully shot film that gives the famous cryptid a tender, almost endearing quality.

5. Willow Creek (2013)

Another found-footage entry, *Willow Creek* pays homage to *The Legend of Boggy Creek* while offering a modern twist. Directed by comedian Bobcat Goldthwait, it follows a couple venturing into the wilderness in search of Bigfoot evidence. What starts as a lighthearted documentary project soon turns into a terrifying ordeal. The film's minimalist approach — especially a single, suspenseful 20-minute take — makes it a masterclass in tension. ◆

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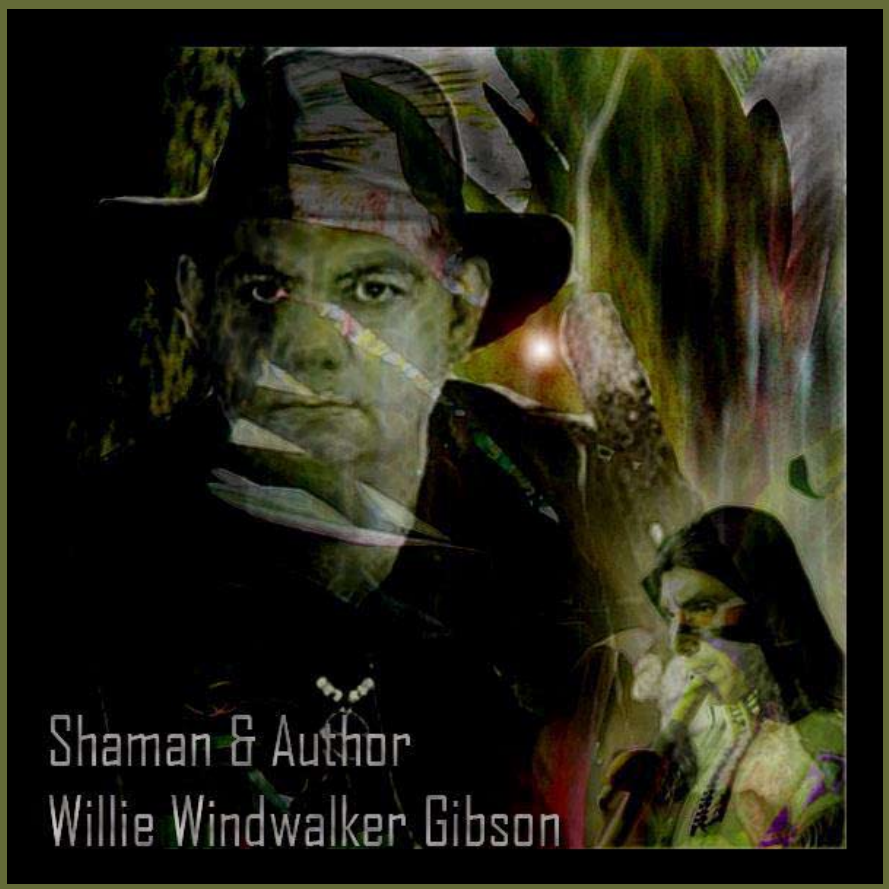

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WHEN TIME BLURRED

A JOURNEY BETWEEN PARALLEL REALITIES

By Trish LeSage

I have been feeding the wildlife in the woods behind my home since January 2010, and I've experienced many otherworldly and paranormal occurrences there. One of the most memorable — perhaps *the* most memorable — was an encounter with what I believe was a parallel universe.

It happened on a hot summer day a few years ago. I set the bag of bird food I carry on a large, flat rock, as I usually do, and walked over to feed the wild mallard ducks. When I looked back toward the rock, I was shocked to see a camera on a tripod pointed directly at the bag. The camera wasn't modern — it looked as though it was from the 1800s.

My first thought was, *What in the world is that camera doing there? Is someone spying on me?* Then I wondered why such an old-fashioned camera would be in the woods at all. I briefly considered that perhaps someone nearby was filming a Civil War reenactment — those are common in Michigan during the summer — but I didn't see a single person around.

A moment later, two men dressed in Civil War uniforms appeared on the opposite bank of the little river that runs through the woods. They stood there for only a few seconds before vanishing. I saw Civil War soldiers on two other occasions while feeding the ducks and other wildlife. Each time, the men appeared and then disappeared within seconds.

A Foot in Two Timelines

What struck me as especially strange was that the men were wearing Confederate uniforms. I live in Michigan, which was a Union state during the Civil War. I found it hard to believe anyone here would be running around in Confederate uniforms — and besides, they had vanished into thin air. At that point, I began to question whether they were even from our time period at all.

As you can imagine, my thoughts raced. I felt a little frightened, wondering what I would say if the soldiers could actually interact with me and asked where I was from. If they were truly soldiers from the 1860s, I couldn't tell them I was from Michigan — that might have sealed my fate. I also doubted they would believe I was from the 21st century when, to them, the Civil War was still raging.

Then I heard one of them say, "She must be from another country." I believe this meant they *did* see me but assumed I was foreign — probably because I was wearing baggy sweatpants and a tank top on that hot day, my hair pulled into a short ponytail with bangs. That style would have looked completely alien to people of the 1860s.

I saw those Civil War soldiers on three separate occasions. But my experience with that parallel timeline didn't end there.

Shortly afterward, while driving along a service road near my home, I began to feel myself slipping into that Civil War-era reality again. I was traveling about 25 or 30 miles per hour when I suddenly sensed myself transitioning. Though my hands were on the steering wheel, I could also

feel reins in my grip — as though I were sitting on a covered wagon, driving a team of horses.

For a few seconds, I seemed to exist in both worlds: one part of me driving a car in the present day; the other steering horses in the 1860s. I felt frightened because the speed of my car translated to the wagon — and the "me" in the other timeline was terrified by how fast it seemed to be moving. I, in my current form, tried to calm her — to tell myself, "Don't be scared."

I didn't want to fully cross over into that Civil War parallel reality. I didn't want to leave my present-day life behind. Eventually, the experience faded, and I remained here, in our current time.

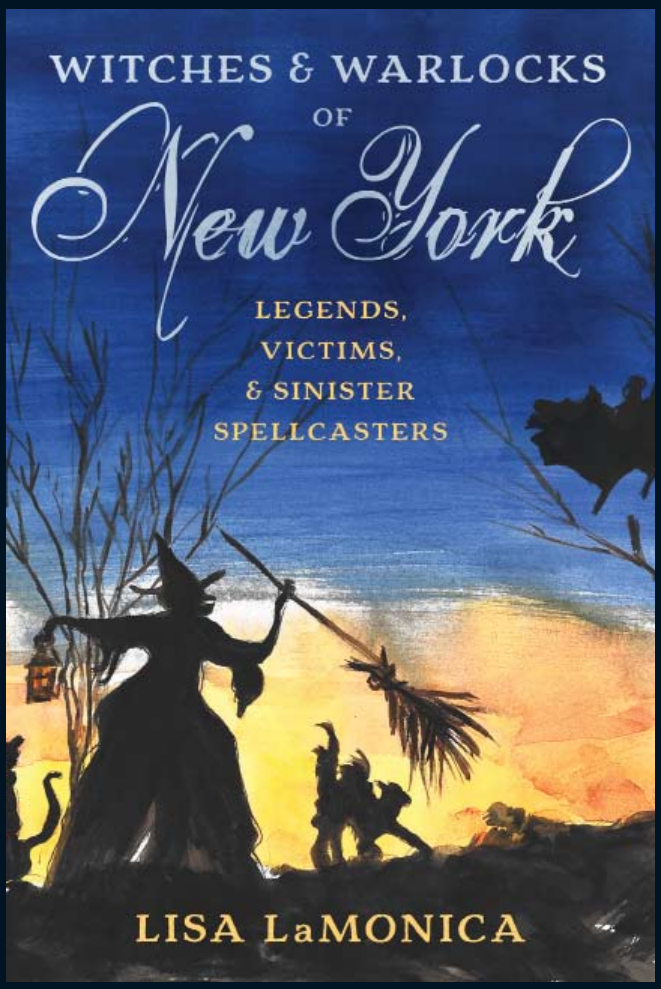
A Message From the Other Side of Time

Later, I dreamed that I *had* begun to cross into a parallel universe set during the Civil War on those four occasions. In the dream, I was told that this alternate timeline wasn't our past — it was a separate universe running parallel to ours, simply *set* in that era. The souls incarnated there, I was told, are learning specific life lessons they cannot learn in our time. I also learned that it wasn't in my best interest to cross over fully, as my soul didn't require experiences from that time for its growth.

Although these encounters initially shocked me, they no longer surprise me. Since first experiencing the phenomenon of parallel realities, unusual events have become part of my daily life. Honestly, if I make it through a day without something strange happening, *that* is the unusual day.

I hadn't shared these particular experiences until recently when I spoke at the IMEC Conference in Nashville, Tennessee, in 2024. Now, I want to share them more widely — in hopes of helping others open their minds to the true nature of reality, especially during these monumental times when humanity is said to be ascending to a higher state of consciousness.

Trish LeSage writes articles and creates videos about otherworldly and metaphysical topics and is the author of "Traveling to Parallel Universes." You can watch her videos at the5thdimension.biz/metaphysical-videos. ◆



New York has a surprisingly rich and lasting history of witches and witchcraft.

"Witches and Warlocks of New York" is a collection of legends and historical accounts about witches and warlocks from the Empire State.

Included are a history and origins of witchcraft in New York State and historical tales of "witches" across the state, including Hulda, the witch who was the origin behind a Brothers Grimm fairy tale and inspired parts of Washington Irving's "Sleepy Hollow." Plus, the Easthampton Witch Elizabeth Garlick, accused and tried 35 years before the Salem witch trials.

Available on Amazon

DOWN THE RABBIT HOLE

6 Extreme Demonic Cases

By Paul Dale Roberts, Halo Paranormal Investigations

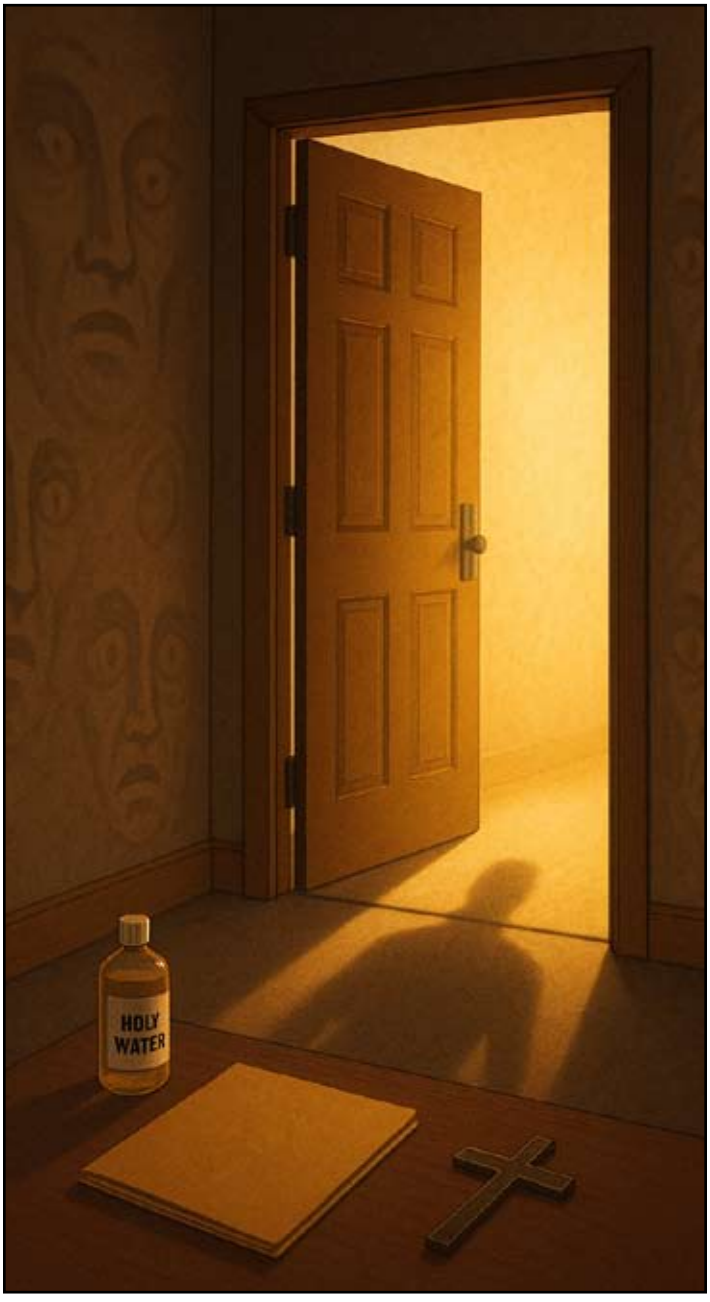
When people hear "demonic case," they picture Hollywood — spinning heads, flying furniture, Latin chants. The truth, at least in my world, is stranger and a lot messier. Some nights it's holy water and prayer; other nights it's cockroaches, hoarding, or a client pointing a tactical flashlight at the wall, convinced he's opening a portal to Hell.

That's why I call this article "Down the Rabbit Hole." Once I walk through that front door, I never really know how deep things are going to go.

My nickname is The Demon Warrior. I've been called other names too, such as Demon Hunter, Demonologist and even Demon Slayer. I have been on more than 2,500 paranormal cases, and I run a group called Halo Paranormal Investigations (HPI). Out of those 2,500 cases, I would say about 1,000 are so-called "demonic."

In my experience, out of 10 demonic cases, usually only one can truly be considered demonic. The rest involve some type of mental or emotional issue. A lot of my cases involve people who see demonic faces in their carpet or stucco walls. This is more than simple pareidolia. There is a rare disorder that makes people think they are seeing demon-like faces everywhere, with eyes and mouths stretched out, ears pointed, and deep grooves carved into faces. This condition is called prosopometamorphopsia. It was recently highlighted in the case of a 58-year-old man, according to a study published in *The Lancet*.

In some of my demonic cases, I've had to be very careful and make sure my investigators were safe and protected. Here are some of the bizarre "demonic" cases I've had to deal with.



1. Big Burlesque Dancers

This case occurred in an apartment in San Francisco. I brought six investigators, and as soon as they walked into the apartment, they immediately walked back out. The apartment was infested with cockroaches. I placed a bottle

of holy water on the counter, and the roaches went after it because they were thirsty.

I had to move my equipment to a safe spot so no cockroach would hitch a ride in my duffel bag filled with ghost-hunting equipment. There were two huge posters on the wall showing the two women who lived there. The pictures showed two large, half-naked women. I asked the ladies if the women in the posters were them. They said "yes," and added: "Some men love big women."

The apartment was also infested with cats, and there were three dead cats in the hallway. One of my investigators called Animal Control and the SPCA and made a report about the dead cats. The two ladies told me they had several demons in the house. I had to wonder: If a person can live in a home like this, could there be demons involved? The apartment was so filthy and unsanitary, I could only wonder how they lived in that environment.

I did a quick house blessing and left. The last time I heard from them was when they called to ask why one of my investigators contacted Animal Control. Both women were furious that the call was made. I was happy my investigator took action. This is a case where I was unsuccessful in assisting the clients.

Inside the strangest & most unpredictable cases I've faced.

2. Satan's Tattoo

This case was in Marysville. The male client had the face of Satan tattooed on his back. One of my investigators (a Bay Area police officer) captured three EVPs in which a male entity told her how he was going to kill her.

She freaked out so badly she left immediately. About two weeks later, I went to her house and gave her a full submersion baptism — a basic form of exorcism. I also performed a Roman Catholic house blessing on her home. Whatever demonic attachment she had left after the baptism.

This case, I felt, was real. Results: Successful.

3. The Flashlight Maniac

Another reportedly demonic case took place at a home in Del Paso Heights. I was greeted at the door by a woman who brought me into the bedroom, where a

→

man was holding a heavy Police Security Blackjack 2AA flashlight with a tactical, ultra-bright LED.

The man told me that if he turned on his flashlight and "pulverized" the wall with his powerful light, a doorway — a portal — would open and demons would come through. I watched this guy for one hour as he bounced the light off the wall over and over again. He did it so long he was pouring sweat.

The portal never opened. He then started getting frustrated, and I could see anger in his eyes. He began holding the flashlight toward me in a menacing way. I left immediately and told my investigators the investigation was over and we had to leave. I felt this guy with this heavy-duty flashlight was a serious threat and that someone might get hurt. I didn't want to be bludgeoned to death, nor did I want my investigators facing that kind of threat.

I had my investigators vacate the house as quickly as possible and go straight home. Two weeks later, I heard about this same man getting into an altercation at a bar. He was arrested for hitting a patron over the head with a wine bottle. This was another case in which I was unsuccessful.

4. The Shower Crawler

This is another case where I believe a real demon possessed our client. I brought along four investigators. The client, a woman in her mid-30s, was telling us about the horrible experiences she had with a demon. As she told her story, her face started distorting, then she started ripping off her clothes.

She yelled that her body was burning up — that it was too hot. She ran to the bathroom, screaming, then climbed onto the edges of the shower and started trying to climb the shower wall. We had to get her down so she wouldn't hurt herself.

I gave the client a full submersion baptism and performed a Roman Catholic house blessing. Five months later, she contacted me on Facebook and said that my team and I saved her life. She no longer had a demonic attachment and was now a motivational speaker in Hawaii. Results: Successful.

5. Batter Up!

At this demonic case in Stockton, California, the clients' faces started distorting, and one of them chased me out of the house with a baseball bat. I truly believe this case was demonic because their faces really did distort into something sinister and evil.

Results: Unsuccessful.

6. The Bruiser

This case was in Citrus Heights. A woman in her mid-50s, small and petite, became possessed by a demon. She began yelling and screaming and went into convulsions. At one point, she threw her 6' 2", muscular cousin against the wall. It was a very intense investigation.

Results: I was successful with my full submersion baptism.

Final Thoughts From the Rabbit Hole

These are a few of the "demonic" cases that I will always remember. I was successful with some of these cases but, unfortunately, not all. When a person says they have an attachment, in my view they need a full submersion baptism, which I consider a basic form of exorcism.

Even if you think it might be a mental issue, I still suggest a full submersion baptism. The baptism may just act as a placebo, and in many cases that placebo effect can have a positive impact on the client. I also perform a Roman Catholic house blessing using a crucifix and holy water. Most of my house blessings are successful.

Whatever way you conduct a house blessing, just do it. It is important for the client. And when you're dealing with a potential demonic case, use extreme caution. You never really know how deep the rabbit hole goes. ◆

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We keep it creepy.

Whether it's **the latest Stephen King book**, a collection of **under-the-radar horror movies**, or an **unsolved case** that's **still haunting us** 50 years later, we're dying to share our latest dark obsessions with fellow enthusiasts.

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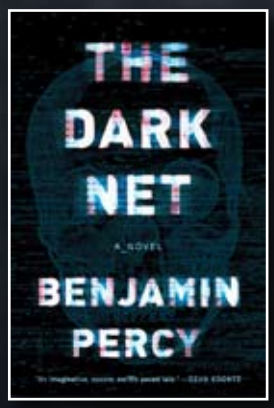

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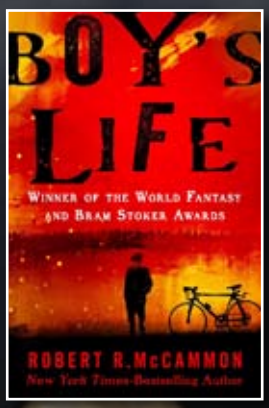
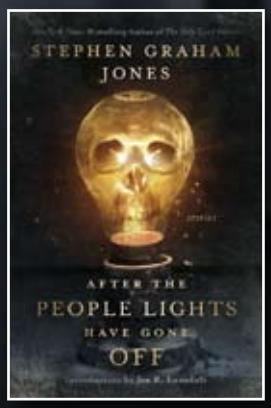




THE STOKES UFO ENCOUNTER

1957 HIGHWAY 54 MYSTERY

By Cheryl Lynn Carter

On November 4, 1957, at about 1:10 p.m., 46-year-old James W. Stokes was driving south along U.S. Highway 54, about 10 miles south of Orogrande, New Mexico, when his car radio began to fade in and out and his engine started to stall. How could this be happening to his new Mercury?

Up ahead, he saw a line of vehicles stopped on the highway between White Sands Proving Ground and the Air Force Missile Development Center at Holloman Air Force Base. The occupants had left their vehicles and were standing on the road, looking up at the sky. It was then that he observed an object approaching from the northeast out of the Sacramento Mountains.

The object had a shiny, "mother-of-pearl" surface with a slight purple tinge. It was egg-shaped or elliptical and estimated to be about 500 feet in length. It was heading south at what Stokes later estimated to be roughly 1,500 miles per hour, based on the time it took to cross the basin from the Sacramento Mountains toward the San Andres range. He believed it never dropped below about 1,500 feet in altitude as it moved below low, scattered clouds.

As it crossed the basin, it swept twice across the highway area, then turned toward the Organ Mountains near White Sands Proving Ground to the southwest and disappeared from view. Contemporary accounts placed the total duration of the sighting at about three minutes, from 1:10 to 1:13 p.m.

Interestingly, a White Sands road giving access to Highway 54 from the proving ground intersects not far from the point where the incident took place, which may help explain why so many of the motorists in the line were connected with work at the range.

A group of motorists stand along Highway 54, watching a gleaming, egg-shaped object hover silently over the New Mexico desert.

Witnesses and Immediate Aftermath

Stokes was an electronics instrumentation technician in the High Altitude Test Branch at the Air Force Missile Development Center at Holloman Air Force Base and a retired Navy chief petty officer with more than two decades of experience around aircraft and instrumentation. He was certain this craft was not one of ours.

Taking out his notebook, he began writing down every detail. He reported that there was no sound, no visible portholes, and no vapor trail. Then he felt a wave of heat as the object passed; later, observers would note that his face appeared mildly sunburned.

Most of the other motorists were described as engi-

neers or technicians who worked on rocket projects at White Sands. Stokes walked over and spoke with two of them: Allan D. Baker of Las Cruces, New Mexico, and a Mr. Duncan, also of Las Cruces, who said he had taken 35mm photographs of the object.

Duncan mentioned he planned to take the photos to a newspaper, but the pictures never reached the press, and later efforts by investigators to locate Baker, Duncan, or the film were unsuccessful. This has raised long-standing questions about whether the men first reported to supervisors and were cautioned not to come forward publicly.

Stokes returned to his vehicle and discovered that his battery was steaming. However, the car started without difficulty, and he drove directly to find a telephone so he could notify officials at the Air Force Missile Development Center at Holloman. Once there, he sat down with General L. I. Davis and Deputy Commander Colonel Judy to give a full account. Afterward, an official release was issued, and a copy of that release was preserved in the files of the Aerial Phenomena Research Organization (APRO).

Later, Stokes gave a taped interview to Terry Clarke, news director at station KALG in Alamogordo. Clarke noticed that Stokes' cheeks were flushed, as if sunburned, and that he appeared agitated. He had trouble sitting still and kept reaching for cigarettes he did not have; when Clarke offered him one, he began to relax.

Stokes related his story in detail and said the first indication that something out of the ordinary was happening was the static on his car radio. The interview went out over the *Associated Press* wire, helping to spread the story nationwide.

In December 1957, Clarke wrote a follow-up article titled "The Day All Roads Led to Alamogordo," published in *Writer's Digest*, giving a narrative account of the events and media aftermath.

The Trinity Site Sightings

Officials at White Sands Proving Ground reported that two separate military police patrols had observed unidentified objects on November 3, 1957, over an isolated area near Trinity Site, where the first atomic bomb test had taken place in 1945. The first report came in around 3:00 a.m., and the second at about 8:00 p.m., from a different patrol. In both cases, the object was observed over or near the cement and earth bunkers that scientists and technicians had used for cover during the original Trinity blast.

At about 3:00 a.m., Cpl. Glenn H. Toy and Pfc. James E. Wilbanks of Army Garrison Detachment 5 were making rounds in their jeep when they noticed a bright object high in the sky. The object was oblong or egg-shaped, nearly as bright as the sun, and estimated at 120 to as much as 225–300 feet in size. It descended to somewhere between about 60–80 feet and 150 feet above the ground before its light went out. A few minutes later, the light came back on and the object appeared again near the old A-bomb bunker, then took off at roughly a 40–45-degree angle, climbing into the sky and blinking on and off until it vanished.

Two military police officers observe a glowing, pulsating object hovering above the Trinity Site desert during their nighttime patrol.

At about 8:00 p.m. that evening, Army Specialist 3rd Class Henry R. Barlow and Specialist 3rd Class Forest R. Oakes, also of Army Garrison Detachment 5, were patrolling west in a jeep near the Trinity Site bunkers when they observed a pulsating red light that shifted to white. They described an object perhaps 200–300 feet in apparent size, several miles away, brightening and dimming, sometimes going out completely as it rose from near the bunker area to about a 45-degree elevation until it looked like a star. Then the light went out and the object disappeared.

Lt. Miles F. Penney, commanding officer of the Stallion Site Camp, later accompanied members of the patrol back to the area in an effort to locate any physical evidence of the object's presence. No burned or charred patches or other clear traces were found near the bunkers.

A Region of Persistent Mystery

Why were these phenomena so focused on White Sands Proving Ground and Holloman Air Force Base during those days in November 1957? Were otherworldly intelligences monitoring or reacting to the advanced missile and aerospace technology being tested there?

To this day, the region around White Sands and Holloman remains a recurring focal point in UFO literature and investigation, even as official evaluations have ranged from serious inquiry to outright dismissal of cases such as Stokes' as hoaxes or misidentifications.◆

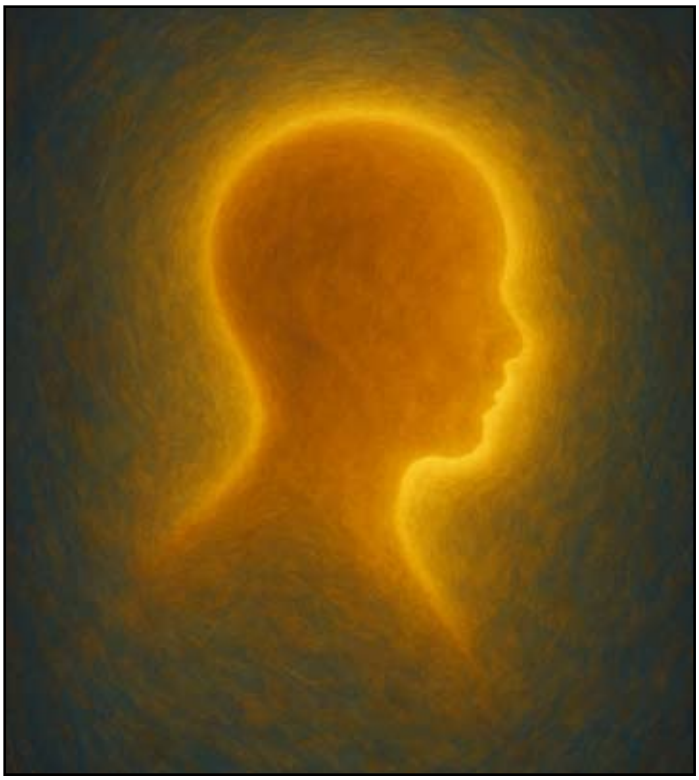
THE SPIRITUAL WEIGHT OF NAMES

By Chad Wilson

Most of us carry our names around without a second thought — until one day we catch ourselves wondering why it *feels* the way it does.

Names follow us from childhood nicknames to job applications to introductions at dinner parties. They shape tone, perception, and, some say, even destiny. To some people, a name is just a label; to others, it's a tiny spiritual engine humming under the surface. The truth probably sits somewhere between the two, which makes the topic a whole lot more interesting.

Across cultures and centuries, names have been treated as vessels packed with meaning. They've carried lineage, intention, and sometimes the kind of hopeful symbolism parents whisper into a newborn's ear. Modern spiritual thinkers take that idea one step further, saying names have vibrational signatures that can influence personality or direction. Once you start noticing the patterns, it's hard *not* to wonder.



Vibrational Resonance and the Sound of Identity

Sound has always been linked to power in metaphysical traditions. Chanting, mantras, prayer — all rely on vibration to shift energy. So, when a name is spoken thousands of times throughout someone's life, some believe it weaves a subtle frequency into their energetic field.

Think of the feel of different names in your mouth. *Lily* has a softness that feels almost petal-light. *Max* lands sharp, direct, no-nonsense. *Rowan* feels grounded and earthy, while *Seraphina* floats in like incense smoke. We respond to these textures without even realizing it. Every repetition reinforces that emotional tone, creating what some practitioners call a lifelong energetic signature.

Psychology adds its own layer. We hear our names in moments of comfort, correction, celebration, and attention — weaving them into emotional memory. Researchers call this implicit egotism: identity-linked sounds subtly nudging us toward preferences or behaviors. Metaphysics translates the same idea into aura language: an emotional echo you carry everywhere you go.

The Symbolic Blueprint of a Name

In many traditions, a name isn't random. It's a blueprint — a symbolic map hinting at personality, strengths, or soul lessons. Numerology digs into vowels and consonants the way astrologers dig into birth charts. It doesn't claim to predict fate, but it does suggest themes, tendencies, and inner currents. Even skeptics admit the accuracy can feel uncanny.

There's also the strangely persistent research showing people gravitate toward careers that resemble their names.

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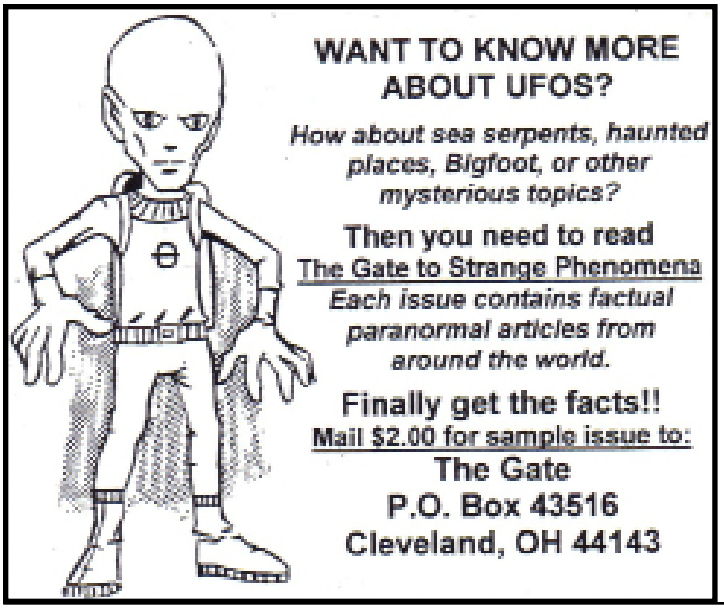
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Psychologists chalk it up to coincidence mixed with subtle priming. Spiritualists say it's vibration: names pulling people toward certain environments or roles.

Then there's meaning. A name tied to a myth, ancestor, or virtue often adds quiet pressure — or inspiration. Someone named after a warrior may grow into that assertiveness; someone named for a virtue may feel drawn to embody it.

Even if it's subconscious, it becomes part of the story you tell yourself about who you are.

When Names Evolve ... and Why It Matters

The power of a name becomes most obvious when someone changes it. People often describe an almost electric clarity when they adopt a name that matches their inner identity. It's a recalibration — a spiritual frequency snapping into alignment.

Cultures have honored this for centuries. Shamans receive new names after initiations. Monks shed birth names to mark rebirth. Marriage, historically, signaled a new chapter through a new identity. These rituals all rest on the same idea: Your name is not a fixed label; it's a living expression of who you're becoming.

Nicknames add another layer. They're relational, rooted in how others perceive us. A formal name may project authority, while a nickname softens the edges and reveals the social version of the self. Each carries its own resonance, its own energetic flavor.

Choosing your name — whether it's a legal change or a nickname you finally claim — becomes an act of self-definition. Metaphysically, it tweaks your vibrational imprint. Psychologically, it strengthens identity and agency.

Do Names Emit Vibrational Signatures?

Supporters of vibrational name theory say yes — names interact with the aura through repetition, emotion, and sound. The idea boils down to three principles:

- Repetition deepens vibration.
- Intent strengthens resonance.
- Identity attracts experiences that match its tone.

Skeptics push back, pointing to environment, upbringing, and genetics as more realistic influences. Fair enough. But even the skeptics agree on this: Names *do* affect confidence, perception, and social response. Whether explained through psychology or metaphysics, names matter.

Some practitioners even associate specific sound structures with emotional qualities — vowel-heavy names suggesting warmth, consonant-heavy names signaling drive or confidence. Not rules, just patterns. But patterns that show up often enough to keep people curious.

When someone embraces or transforms their name, something shifts. Some people feel they finally "grow into" their birth name. Others outgrow it. Still others expand their identity beyond it entirely. Vibrational theory says names offer pathways, not prisons — and we get to decide how we walk them.

The Question of Destiny ... and the Power of Intention

Names don't dictate destiny, but they create a meaningful container for growth. They blend memory, symbolism, sound, and expectation into a personal story we carry forward. Within that story, we adapt, rebel, transform, or elevate.

Changing or reinterpreting a name can feel like turning a key in a new direction. Some people reclaim old names as an act of empowerment. Others choose entirely new ones to reflect an emerging identity. Either way, it's a form of intention — and intention has weight.

The deepest truth may be simple: The power of a name comes from the relationship you form with it. When you say your own name with awareness, it's like tuning a personal frequency. You acknowledge who you've been ... and who you're becoming.

Names remind us that identity is both given and chosen. They carry ancestry, vibration, story, and possibility. And when we engage with them consciously, they become tools for clarity, alignment, and transformation. ◆

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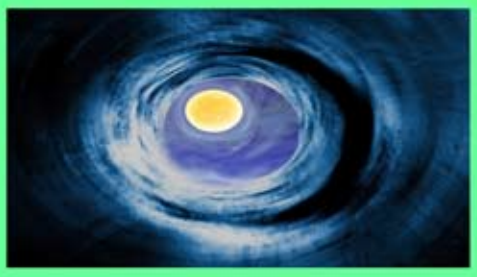

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NIGHT WATCH

Messages From the November Sky

By Willie Windwalker Gibson

Back in 1980, I was working the night shift as a cop. It was Thanksgiving Eve, and I was parked out at the State Fairgrounds, keeping an eye on the grounds. The night was brisk and clear — one of those cold evenings where every sound carries — and it was right around 11 p.m.

It had been completely uneventful. Not a single car had come through the area I was watching.

That's when I noticed a light in the distance, hanging low in the sky. At first I figured it had to be a plane or a helicopter. The airport was only a few miles away, and lights in that direction were nothing new. But as I sat there, the light started getting bigger ... and closer. I watched it grow until it was directly overhead. That's when I stepped out of my patrol car.

Above me hovered a bright, round orb — maybe a thousand feet up, maybe a little less. I've written before about my UFO encounters, but this was different. I'd never seen an orb like that. Something in me reacted before I even thought about it. I cupped my hands around my mouth and yelled up at it, asking what it wanted.

The thing began to descend. Slowly. Steadily. It dropped until it was hanging about a hundred feet above my head. I asked again, more firmly this time: "What do you want?"

The orb blinked twice.

I asked a third time, and that's when I heard it — a voice, clear as someone standing next to me.

"Hello, friend. Don't be afraid. I am a friend. Just wanted you to know you're still being watched by us."

I asked why. The orb brightened.

"We just wanted to tell you that you're doing a great job, and to remember to stay spiritual and help others in spiritual need."

I asked why I'd been chosen. The voice told me I wasn't the only one — just one of many. One day it would all make sense, it said, and I'd be contacted by the others who had been chosen.

Then, as calmly as it had arrived, the orb began to rise. Higher and higher until it blinked out completely.

I got back in my patrol car and finished my shift. At 7 a.m., my relief officer pulled in and asked how my night had gone.

"Uneventful," I told him. "I'm ready for a good Thanksgiving Day." ◆

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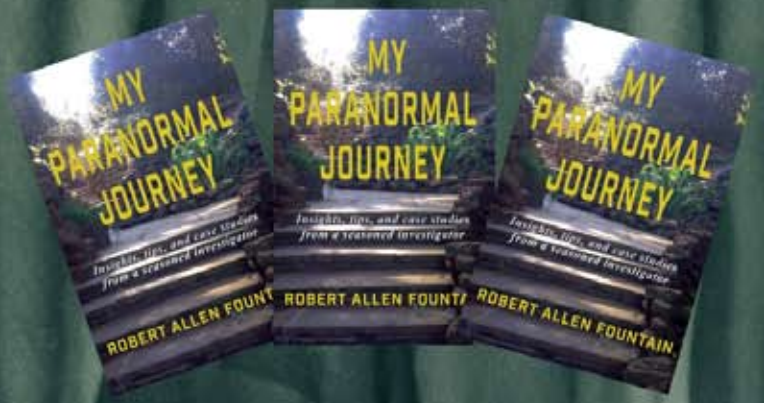

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